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**NATIONAL COSTUMES AND NATIONAL CHARACTER
IN AZERBAIJAN PUPPET THEATRE IN THE 1970-80s
(IN TERMS OF HONORED ARTIST
SOLMAZ MUSAYEVA'S CREATIVE WORK)**

Abstract. The article deals with the creativity work of artists worked in puppet theatre. This theatre with its glorious past still plays an important role in the aesthetic education of children and youth. S.Hagverdiyeva, L.Guluzadeh, S.Musayeva and other famous artists worked in the theatre. Bright national character, tender humor, peculiarity and colorfulness are typical for most of the sketches created by these artists. S.Musayev's work, who worked at the Puppet Theatre for many years, rouses interest. She is author of over a thousand colorful sketches designed for children's spectacle. Her sketches are distinguished by their colorful and unique national color. The characters of Jirtan – a small but fearless, and intelligent hero of children, his grandmother, friends, the heroes of tale "Alibaba and 40 robbers", also Mashadi Ibad, Hasan bey and others are exactly same.

Key words: Azerbaijani fine art, the puppet theatre, costumes sketches, Solmaz Musayeva, Latifa Guluzadeh.

Introduction. The development of national costumes in theatre art was also related with the puppet theatre in the 70s. Although the puppet theatre was developed relatively late in Azerbaijan, in fact, it has a fundamental traditions. A prominent Azerbaijani artist A.Azimzadeh described puppet theatre, puppets in some of his paintings. So, there was a great interest in puppet theatre in the late of the 19th and early of the 20th centuries. The basis of some folk spectacles ("Deer game", etc.) consists of puppets handled by an actor [3, 170]. Besides adults, children also watched these spectacles with great interest. Later the essence of the puppet theatre changed slightly

and spectacles were prepared mainly for younger children. Modern Puppet Theatre is developing exactly in this direction. At the same time, it should be emphasized that the puppet theatre is also interesting and relevant for adults.

The interpretation of the main material. As in other theatres, costumes sketches are also needed for the puppet theatre. According to the tradition, most Azerbaijani theatre artists not only prepared costumes but also the face of character. It makes a complete imagination about character. But besides costumes, it is necessary to prepare the puppet in the puppet theatre. Interesting sketches of characters of national and the world folklore and also works written for children by Azerbaijani and foreign writers were created by artists. U.Hajibeyli's "Mashadi Ibad", Anar's "Funny story", H.Kh. Andersen's "Nightingale", A.Shaig "Tig-tig khanim", "The fox is going to pilgrimage", M.Seyidzadeh "Jirtan", M.F.Akhundzadeh "Paris destroys", "The Bear that Caught the Bandit", V.Gauf's "False Princess", E.Shayyen's "Fire boy", R.Alizadeh's "Wedding of bald man", Sh.Perron's "Red riding hood", "Aladdin" based on a Thousand nights of tales, A.Samadlin's "Jik-jik" khanim", K.Aghayeva's "Goychek Fatma", A.Abbasov's "Shangulum, Shungulum", etc. should be noted in the repertoire of the theatre [5].

70-80s were the years of rise of Azerbaijani puppet theatre. The dolls that were created during those years still attract the attention by their playful, lively, correctly reflecting child's psychology, interesting, attractive colorful look.

Artists that worked at the puppet theatre created interesting, funny, at the same time shiny national dolls. The dolls (sketches) that were made by Solmaz Hagverdiyeva, Solmaz Musayeva, Latifa Guluzadeh, at present day Igbal Aliyev and others are valuable examples of this art. It is gratifying that many of these sketches created by these artists are kept in the Theatre museum now. Latifa Guluzadeh tied the brightest period of her career to the Azerbaijan State Puppet Theatre named after Abdulla Shaig. She was an artist of a number of spectacles (T.Garabaghli's "Du-Du, make way", R.Moskova's "Where are you running, foal?", Y.Oleshan's "Three fat men", J.Mammadguluzadeh's "Shock-head Sona", etc.) during her career (1976-1995) here. Her sketches for works of Azerbaijani writers are distinguished by their colorful costumes and rich national character [4]. The artist, who devoted her entire career life to creating puppets and puppet sketches, says about herself and her arrival in art: "I came to the Puppet Theatre by chance. In fact, I had a great interest in sculpture and ceramics. I graduated Decorative-applied art faculty, studied

ceramics at Azerbaijan State Theatre. Once an artist from the Union of Artists, who worked at the Puppet Theatre, invited me to this job. At the beginning of our interview I said that it happened by chance, but nothing happens by chance in life. When I was a child, I made animals, puppets, heroes of fairy tales from plasticine and played them by matches as holder. At that time I saw puppet spectacle at the kindergarten. It made me come to this theatre and I really liked it. I stayed and worked. I got many diplomas and awards. I was successful and it inspired me” [4].

The artist created dozens of sketches and puppet maquettes during her career at the Puppet Theatre. These are the heroes of both Azerbaijani and foreign authors. Generally, it should be noted that the almost national look of puppets with stereotypical character (black eyebrows and eyes, national costumes, etc.) is reflected almost in the works of all artists. Latifa Guluzadeh is also no exception. This aspect shows itself clearly in appearance of characters made by the artist for T.Garabaghi's "Du-du, make way", J.Mammadguluzadeh's "Shock-head Sona" and other works.

Puppet sketches created during that period by talented puppet master, Honored Artist Solmaz Musayeva rouse interest. It should be noted that more than 4 thousand national ethnographic puppet created by the Honored artist, who was engaged in personal creative work since 1987, are stored in famous museums not only of our republic, but also of foreign countries and in private collections. Besides theatre painting, Solmaz Musayeva also showed her abilities and talent in other areas of fine arts. She has made 6 cartoons, one of them – "Ilham" was awarded a diploma of the first degree at the international festival in Tashkent, Uzbekistan and other – "Goychek Fatma" was awarded by Union of Artists of Georgia [6].

The puppets and their costume sketches designed for the spectacle "Jirtdan fairy tale" by the artist in 1977 draws attention. First of all, it should be noted that "Jirtdan fairy tale" is one of the most popular tales of Azerbaijan folklore and is listened with great pleasure by children. Jirtdan character is as close as Malik Mammad character. It is interesting that Jirtdan is more interesting for little children, but Malik Mammad is interesting for relatively young children.

S.Musayeva worked several basic, characteristic characters for the spectacle. Jirtdan, his grandmother, a giant and others from these characters are more famous. Undoubtedly, the main hero of this fairy tale is Jirtdan. S.Musayeva described Jirtdan as thin, but clever and interested child in

everything. At the same time, we can see also not so characteristic features for Jirtan on his face. The main thing here is the face features of the character. There is confused and embarrassed expression on Jirtan's face and it doesn't match with face as we know from folklore. The artist designed Jirtan character without a papakh (Caucasian hat). This aspect is not compatible with traditional ideas. So, we can conclude that solution of the costume and general look of Jirtan character is not so successful. At the same time, it should be noted that Jirtan wears bast sandal with folded upward nose and it enhances naturalness, its familiarity that we know from the folklore. Green color shades are preferred in Jirtan's costume (Fig. 1). Jirtan's slimy and thin look (he has no shoulders and it resembles the queen chess-shaped figure in chess) is an interesting contrast with features of his plumb friend. As if the artist created these two figures as antipode to each other. It looks strange, but the national character in the look of plumb child was more expressed. Curly hair like flat cap, thick eyebrows and large black eyes enhance this conclusion. He wears a bright pink shirt and red trousers. Jirtan's figure is triangular, but his friend's is circle. The artist created an interesting and funny contrast by showing Jirtan as thin, but his friend as plumb according to the producer's writing. This aspect justifies thin description of Jirtan, but unfortunately doesn't explain his confused face.

One of the main characters of the spectacle is the grandmother character. This character makes a quite active impression in both fairy tale and spectacle. Although S.Musayeva described Jirtan and his friend in a conventional way, she represented the grandmother character in a traditional realistic style. This grandmother has common sides with older national woman characters created by Azerbaijani theatre artists. However, it should be noted that although these characters express a lively person, the grandmother character created by S.Musayeva described a puppet. That is why the face of the puppet is somewhat conventional and differs the face of a lively person. Also the artist added certain features (long nose, etc.) to the face to make a funny look. As for other features, the grandmother character is not so different from other traditional characters. She wears blue-turquoise kerchief, white blouse, a long black skirt with wide hem. The grandmother has a characteristic, at the same time funny, positive and tender satirical appearance.

As another example of S.Musayeva's work, we can show sketches of "Alibaba and forty robbers" spectacle prepared in 1981. This plot in a simplified

form is very attractive for children and preparing children's spectacle on this plot is absolutely clear. The artist designed interesting costume and puppet sketches for the spectacle.

The main feature of these puppets is that as if they are made in the form of kitchen things (Fig. 2). This concerns only robber characters. The artist described them as a negative character, also in a look of kettles, jug, can, etc. It also has certain meaning. First of all, as we know from the plot, the robbers hid inside large jugs not to raise suspicions of the owner of the house. The artist, who paid attention to this feature, hid the robbers by describing them in the form of some kitchen things – samovar or can, also made the audience laugh by creating funny, extra-ordinary appearances. Secondly, describing the characters in the form of national household things gives artistic effect to the spectacle and strengthens the national content. The fact that “Alibaba and forty robbers” are related to Arabic folklore is not so important in children's puppet spectacle. This plot is presented to children as attractive, interesting spectacle. Only robbers (their bodies) were made in the form of kitchen things in spectacle “Alibaba and forty robbers” and it is related to their hiding in the jug and also makes the audience laugh. Of course, the sketches of other characters in the spectacle are not solved in the form of kitchen things, but preserve the features peculiar to puppet theatre (and the artist's style). These features show themselves in describing the puppets' faces large, eyes wide and feet in conventional form. Besides other characters, these peculiarities are also reflected in the character of Alibaba's intelligent, prudent lover. The figure is quite small and simple. Here we see a girl character dressed in white. The white turban on her head was paired with her white dress. The girl's big, black eyes look like a puppet. Of course, national content and costumes in abovementioned sketches are conventional. However, it is possible to accept these conventionalities in terms of the formation of children's thinking and development of national imagination. The artist was based on this style and created a certain artistic aura by reflecting the character in both funny and national household style.

It is interesting that besides human figures, S.Musayeva worked sketches of animal figures for “Alibaba and forty robbers” spectacle. For example, the sketches of donkey and camel attract the attention. The creative collective made the spectacle more interesting and attractive for children by adding these interesting characters to the spectacle. The main aspect that attracts

our attention is elements of national life here. So, the red blanket on the donkey attracts attention immediately. The shape, color, patterns and other peculiarities of the blanket resemble blanket samples used in the regions of Azerbaijan.

The look of the camel is more interesting and thought provoking. Camel is less characteristic of Azerbaijan than donkeys. But it is also possible to find national elements here. There is ornamented, red and green cover on the camel. It resembles a camel decoration that took a bride to a bridegroom's house in the past. The artist created a suitable artistic foundation for the formation of national memory in children by using such a small, but figurative detail in a considered way.

The solution of the back part of the camel sketch is more interesting. It is known that there are humps on the camel's back. S. Musayeva replaced the humps with two jugs turned upside down. It is worth mentioning that there are a large number of kitchen things – jug, jar, the dishes, etc. in this spectacle due to the fact that the robbers hide in large jugs. So, describing camel's humps in the form of jugs turned upside down both makes the audience laugh and completes the general design in terms of style and artistic element. It should be noted that the legs of the donkey and camel are not almost described in the sketch due to the professional peculiarities of the puppet theatre. This feature can also be applied to the human characters in slightly changed form.

Another spectacle of 1977 is "Mashadi Ibad". This spectacle that was created for children on motives of immortal composer Uzeyirbey's famous operetta "O olmasin, bu olsun" is one of the most interesting spectacles in the repertoire of the puppet theatre and it is still shown today.

S.Musayeva prepared unique puppet sketches for this spectacle. Let's take a look at the sketches of two characters of the main characters. These are the main hero – Mashadi Ibad and Hasan bey – one of the main funny characters.

Mashadi Ibad character is fat and differs by his characteristic look. If we assume the costume solution as a basis, this character is a bit similar to Mashadi Ibad, whom we know from the movie. It can be compared more with the look of Sheikh Nasrallah character worked by A.Azimzadeh. Of course, the puppet theatre is a specific area of art and the characters revived here may not look like others. The different look of Mashadi Ibad's character can be partly explained by it. We wore a yellow long, large rob and a brown belt around his waist. Black long aba was crossed on Mashadi's shoulder. There

is a papakh on his head that looks smaller in comparison with his body. This papakh resembles the one which we saw exactly in the movie (Fig. 3).

Mashadi Ibad's face features are also noteworthy. It should be noted that this face has similar features with movie hero that has been absorbed into the memory and imagination of Azerbaijani people. The artist, who emphasized the different peculiarities of the costume, adhered to the formed stereotypes in the solution of the face. Mashadi Ibad's greedy eyes, thick monobrows, big nose and black beard provide a natural and convincing effect. Hasan bey's costume also draws attention by its interesting peculiarities. Unlike Mashadi Ibad, he is thin and lean. Hasan bey wears a striped jacket, white trousers and black bow tie. The cylinder on his head is smaller in comparison with his face. He wears lancet on his eye. This character reflects profoundly the generalized type of "intelligent" character of the beginning of the last century.

Conclusion. As a result, we can say that Azerbaijani puppet theatre entered its development stage during 70s and characters with interesting rich costume solutions, national content were created by the artists. Honored artist Solmaz Musayeva played a great role in this work. Today her and other artists' development and their creative works are studied and developed by the youth.

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Ülkər Bayramova (Azərbaycan)

Ötən əsrin 70-80-ci illərində Azərbaycan kukla teatrında milli geyim və milli xarakter (Əməkdar rəssam Solmaz Musayevanın yaradıcılığı nümunəsində)

Məqalədə kukla teatrında çalışmış rəssamların yaradıcılığından danışılır. Şərəfli keçmişə malik olan bu teatr bu gün də uşaq və gənclərin estetik

tərbiyəsində mühüm rol oynayır. Teatrda S.Haqverdiyeva, L.Quluzadə, S.Musayeva və digər tanınmış rəssamlar fəaliyyət göstərmişlər. Parlaq milli xarakter, incə yumor, özünəməxsusluq və rəngarənglik bu rəssamlar tərəfindən yaradılmış eskizlərin əksəriyyəti üçün xarakterikdir. Uzun illər Kukla teatrında çalışmış S.Musayevanın yaradıcılığı maraq doğurur. O, uşaq tamaşaları üçün işlənmiş mindən artıq rəngarəng eskizin müəllifidir. Onun eskizləri əlvan və özünəməxsus milli koloriti ilə seçilir. Uşaqların kiçik, lakin qorxmaz və fərasətli qəhrəmanı olan Cırtanın, onun nənəsinin, dostlarının, “Əlibaba və 40 quldur” nağılının qəhrəmanlarının, həmçinin Məşədi İbad, Həsən bəy və başqalarının obrazları məhz belədir.

Key words: Azərbaycan təsviri sənəti, kukla teatrı, geyim eskizləri, Solmaz Musayeva, Lətifə Quluzadə.

Улькер Байрамова (Азербайджан)

Национальная одежда и национальный характер

в азербайджанском кукольном театре в 1970-80-х годах

(на примере творчества Заслуженного художника

Солмаз Мусаевой)

В статье говорится о творчестве художников, работавших в кукольном театре. Этот театр, имеющий славное прошлое, по сей день играет важную роль в художественно-эстетическом воспитании детей и подростков. В театре работали известные художники – С.Ахвердиева, Л.Кулизаде, С.Мусаева и другие. Яркий национальный характер, тонкий юмор, самобытность и красочность являются основными чертами, которые характерны для большинства эскизов, созданных этими художниками. Вызывают интерес творчество С.Мусаевой, много лет трудившейся в кукольном театре. Она является автором более тысячи замечательных эскизов, созданных для детских спектаклей. Эскизы ее героев отличаются ярким и своеобразным национальным колоритом. Таковы эскизы образа Джыртдана, маленького, но отважного и находчивого героя детей, его бабушки, друзей, персонажей из сказки «Алибаба и 40 разбойников», а также образы Мешеди Ибада, Гасан бека и многих других.

Ключевые слова: изобразительное искусство Азербайджана, кукольный театр, эскизы одежды, Солмаз Мусаева, Лятифа Кулизаде.

Figure captions:

**1. The sketch of Jirtan puppet.
“Jirtan fairy tale” spectacle.
Paper, watercolor.
20,5x28,5 cm. 1977.**



**2. The sketch of robber puppet.
“Alibaba and 40 robbers” spectacle.
Paper, watercolor.
35x47,5 cm. 1981.**



**3. The sketch of Mashadi Ibad puppet.
“Mashadi Ibad” spectacle
(based on Uzeyir Hajibeyli’s work).
Paper, watercolor. 25x35 cm. 1977.**